

# The Westminster Catechism

ORATORIO  
FOR  
SOLO, DUET, QUARTET  
AND CHORUS



BY  
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AND  
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Price - Single Copy - - One Dollar  
Twelve or More - Seventy-five Cents Each

PUBLISHED BY  
S. K. EMURIAN  
NORFOLK, VIRGINIA

## Foreword

THROUGH many centuries the Westminster Shorter Catechism has played an important part in the various branches of the Reformed Churches, producing sturdy, self-sacrificing, Christ-like character.

This musical setting of the Catechism is prepared with the earnest hope that it will lead all who are already familiar with its fundamental truths, into a deeper appreciation, and also interest and instruct many who are not as yet acquainted with it.

Special effort has been made to express these sublime truths in simple and tuneful music and yet retain the spirit of true and reverent worship.

This antiphonal arrangement of the Catechism will be found useful in the regular services of the Church; in the Church Schools; in the Young People's Societies; in the Summer Conferences; and in the Home Circle.

Acknowledgements are due to my son Henri Emurian, Minister of Music, First Baptist Church, Wilmington, North Carolina, for valuable assistance in re-arranging many parts; to Rev. Ernest Trice Thompson, D.D., Litt.D., Professor of Church History, Union Seminary, Richmond, Va., for a concise history of the Catechism; and to my friend Rev. Henry W. McLaughlin, D.D., Secretary of Country Church and Sunday School Extension, for continued encouragement.

May the singing of these great and living truths echo and re-echo in our hearts and lives, thus enriching and deepening the Spiritual life of our beloved Church.

Norfolk, Virginia

February, 1936

S. K. EMURIAN.

Second Printing, 1949

## A Concise History of the Shorter Catechism

ON JUNE 12, 1643, in the reign of Charles I, an ordinance of Parliament was issued, calling an assembly of divines to meet at Westminster on the first day of the following month. The object of the assembly was declared to be "to settle the government and liturgy of the Church of England, and for the vindicating and clearing of the doctrine of the said church from false aspersions and vituperations, as should be agreeable to the Word of God, and most apt to procure the peace of the church at home and bring it unto near accord with the Church of Scotland and other Reformed Churches abroad."

The "Westminster Assembly" thus convened contained a few Congregationalists and Episcopalians, but its overwhelming majority were Presbyterian Puritans. Six Scotch commissioners without vote, but with much influence, also sat in the Assembly. One of the best informed German historians says of this Assembly: "A more zealous, intelligent and learned body of divines seldom ever met in Christendom." Philip Schaff says its activities "form the most important chapter in the ecclesiastical history of England during the 17th century. Whether we look at the extent or ability of its labors, or its influence upon future generations, it stands first among Protestant councils."

The Assembly presented to Parliament a Directory of Worship and a thoroughly Presbyterian system of church government in 1644. Its famous confession of faith was laid before Parliament late in 1646. The next year the Assembly completed two catechisms, a Larger for pulpit exposition and a Shorter for the training of Children. Both were approved by the English Parliament in 1648.

The Westminster Confession of Faith and the Longer and Shorter Catechisms by common consent present the clearest, strongest, most logical and most careful symbolical statement of the Calvinistic scheme of Christian doctrine. Most popular of the three doctrinal statements, and most influential has been the Shorter Catechism, which for brevity, clarity of thought and logical completeness stands unsurpassed.

The influence of the Shorter Catechism has been particularly great in Scotland. Approved by the General Assembly of the Presbyterian Church in that land in 1648, it has been, according to Innes, "for many generations, the real creed of Scotland so far as the masses of the people are concerned." Taught in the public schools, its logic and devotion have entered into the very fibre of the race. It has occupied the same position, and wielded a similar influence among the Scotch-Irish, the staunch, sinewy Presbyterians of the North of Ireland.

With the Puritan emigration from England and the Presbyterian emigration from Scotland and North Ireland, the Westminster standards were planted on the virgin soil

of America. The Confession of Faith was adopted 'for substance of doctrine' by the Congregationalists of Massachusetts in 1648 and those of Connecticut in 1708. The Shorter Catechism was used as a text book in the New England schools.

In 1693 a catechism was prepared by Baptists in London, which was taken in large measure from the Westminster Shorter Catechism, and which follows closely its order and method. It is the only Catechism which has found general acceptance among Baptists in England and America.

The various Presbyterian bodies of English and Scotch descent have all adopted and used the Westminster Standards, including the Catechism. Thus the mother Synod of Presbyterianism in America agreed in 1729 "that all the ministers of this Synod or that shall hereafter be admitted to this Synod, shall declare their agreement in and approbation of the Confession of Faith, with the Larger and Shorter Catechisms of the Assembly of Divines at Westminster, as being, in all the essential and necessary articles, good forms of sound words and systems of Christian doctrine, and do also adopt the said Confession and Catechisms as the confession of our faith." The Catechism has remained one of the doctrinal standards of most of these bodies till the present day.

The education of the children of the church centered about the Shorter Catechism till far into the 19th century. Ministers were expected to catechise the members of their congregation, adults as well as children and youth. With the coming of the Sunday School, and modern programs of religious education, the catechism has suffered increasing neglect, but in many parts of the church it is still regarded as a valuable part of the educational curriculum. Thus the Directory for Worship of the Presbyterian Church in the United States states that "the Bible, together with the catechisms, shall be the chief text books of the Church school, the center of every course of instruction."

Though the influence of the Catechism has been felt most deeply in English speaking lands, and especially among the Presbyterian churches of England, Scotland, Ireland, Canada, Australia and the United States, it has extended far beyond the borders of these lands. Translations have been made into Latin, Greek, Hebrew, Syriac, Arabic, Portugese, Welsh, as well as the more familiar tongues.

In these days when catechetical instruction has declined, it may be that this incomparable statement of Calvinistic doctrine will bear new fruit, through the musical setting so admirably arranged by Rev. S. K. Emurian. Through such a medium, devotion, instruction and aesthetic enjoyment may be combined to the edification of God's people and to the glory of His most Holy Name.

ERNEST TRICE THOMPSON.

Union Theological Seminary,  
Richmond, Virginia.  
February, 1936.



# THE WESTMINSTER SHORTER CATECHISM

## Part First

5

Arr. by HENRI EMURIAN

Rev. S. K. EMURIAN

**Largo**

Intro.

Organ Ped.

**Question 1**  
**SOLO**

What is the chief end of man?

**Answer 1**  
**CHORUS**

Man's chief end is to glo-ri-fy God, and to en-joy Him for-ev-er.

**INST.**

Q. 2.  
DUET-SOPR. AND ALTO

What rule hath God giv'n to di - rect us how we may glo - ri -

A. 2.  
CHORUS

fy and en - joy Him? The Word of God, the Word of God, which

is con - tained in the Script - ure of the Old and New

Test - ta - ments, is the on - ly rule, — is the on - ly rule to di -

rect us how we may glo - ri - fy and en - joy — Him.

Q. 3.

CHORUS

A. 3.

Recitative-BARITONE SOLO

What do the Script-ures prin-ci-pal-ly teach? The Script-ures prin-ci-pal-ly

Ped.

teach what man is to be-lieve con-cern-ing God and what du-ty

*Full Choir*

God re-quires of man, what du-ty, what du-ty, what du-ty God re-quires of

Q. 4. INST.

man.

DUET or all Ladies Voices

A. 4.

Full Choir

What is God? What is God? God is a Spir-it,

in-fin-ite, e - ter-nal and un-change-a-ble, and un-change-a-ble in His

be-ing, wis-dom, pow-er, ho-li-ness, jus-tice, good-ness and truth.

Q. 5. INST. SOLO

Are there more Gods than one?

A. 5. Full Choir

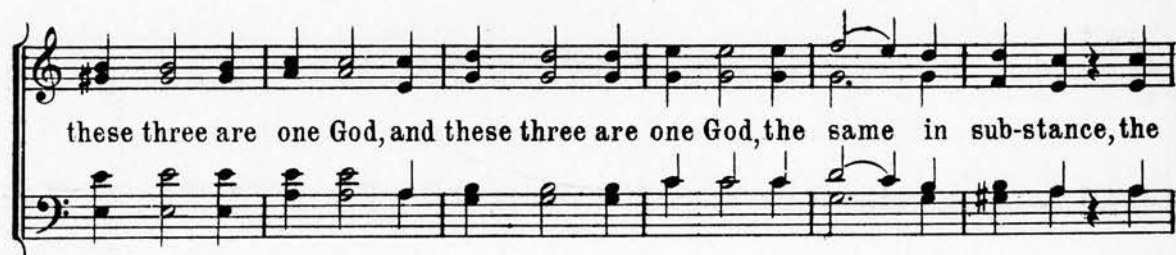
There is but one, but one, one on-ly who is the liv-ing and true God.

Q. 6. SOLO A. 6. Full Choir

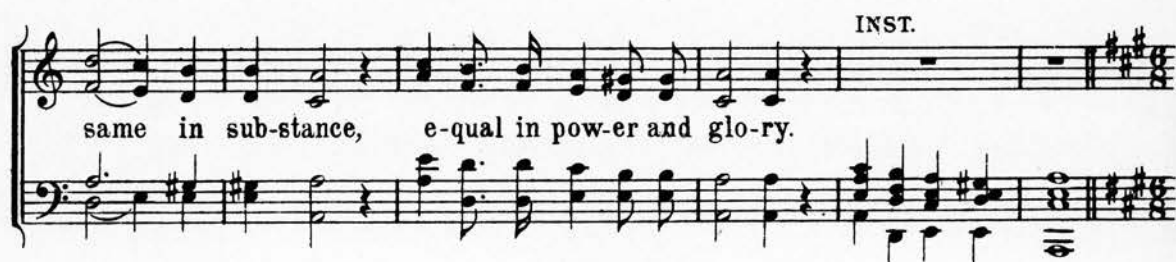
How many per-sons are there in the God - head? There are three per-sons

in the God - head: the Fa-ther, the Son and the Ho - ly Ghost; and






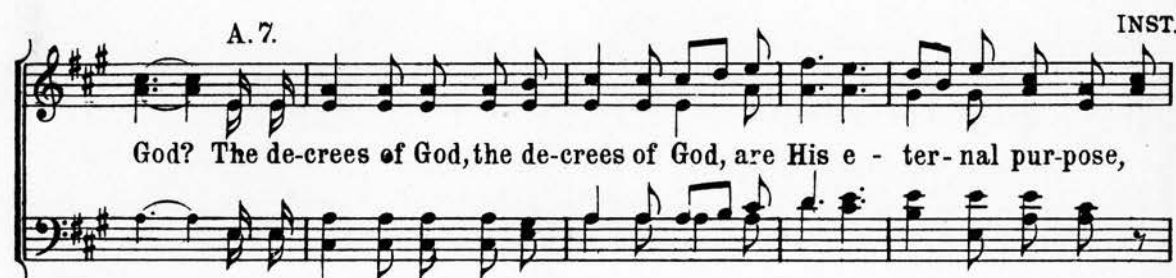
these three are one God, and these three are one God, the same in sub-stance, the



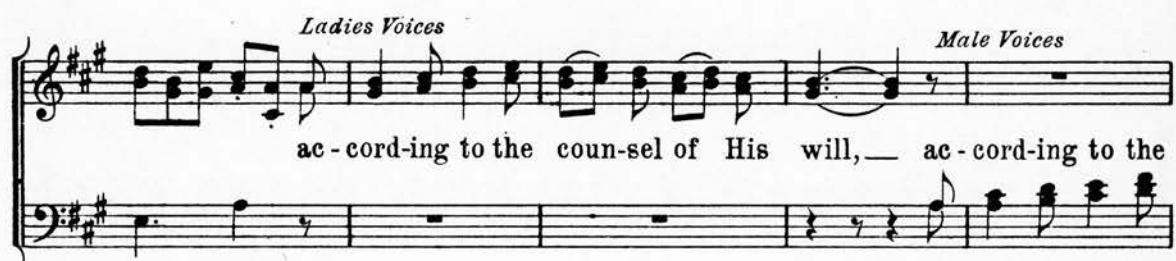
same in sub-stance, e-qual in pow-er and glo-ry. INST.



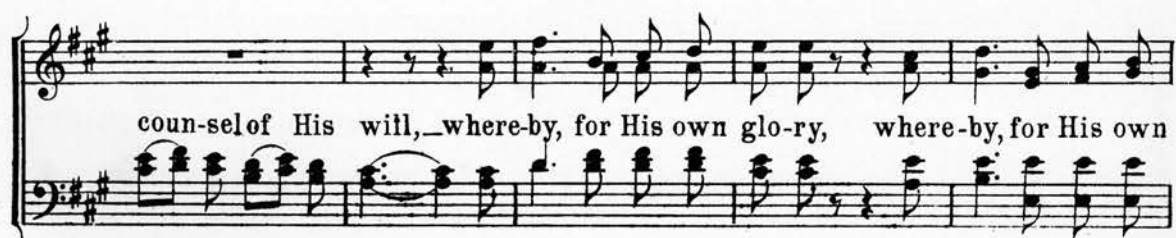
Q. 7. Full Choir Ladies Voices  
What are the de-crees of God? What are the de-crees of



A. 7. INST.  
God? The de-crees of God, the de-crees of God, are His e - ter - nal pur-pose,



Ladies Voices Male Voices  
ac-cord-ing to the coun-sel of His will, — ac-cord-ing to the



coun-sel of His will, — where-by, for His own glo-ry, where-by, for His own

glo-ry, He hath fore-or-dained what-so - ev - er comes to pass.

Q. 8.

DUET

How doth God ex-e-cute His de - crees? How doth God ex-e-

A. 8.

*Full Choir*

cute His de - crees? God ex - e - cut - eth His de - crees in the works of cre -

Q. 9.

SOLO

a - tion and prov - i - dence. What is the work of cre - a - tion?

A. 9.

*Full Choir*

The work of cre - a - tion is God's mak - ing all things of no - thing by the word

1 of His power. 2 of His power, in the space of six days and all ve - ry good. *molto rit.*

Q. 10.

A. 10.

How did God cre - ate man? How did God cre - ate man? God cre -

a - ted man, male and fe-male af-ter His own im-age, in know-ledge,

right-eous-ness and ho - li-ness with do-min-ion— ov - er the crea-tures, with do-

min-ion o - ver the crea-tures. *ff*

Q. 11.

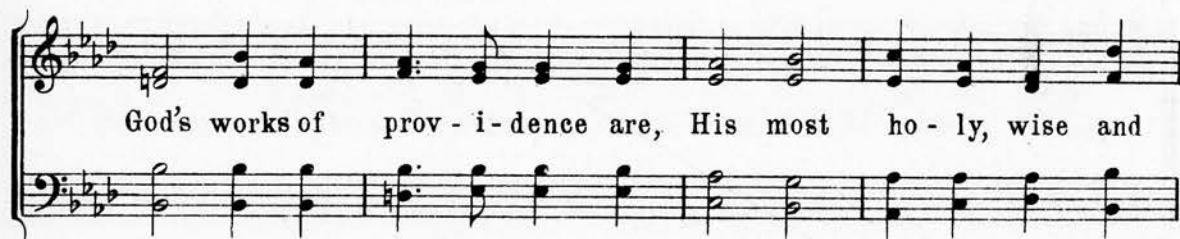
*Male Voices*

What are God's works of prov-i-dence?

A. 11.

*Full Choir*

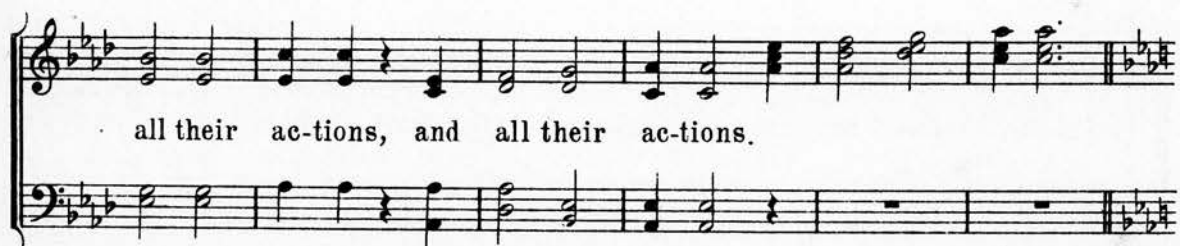
What are God's works of prov-i-dence? God's works of prov-i-dence,



God's works of prov - i - dence are, His most ho - ly, wise and

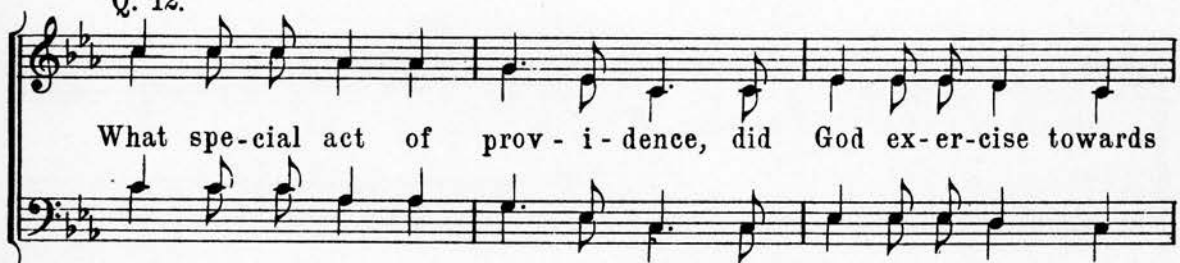


pow - er - ful pre - serv - ing, and gov - ern - ing all His crea - tures, and



all their ac - tions, and all their ac - tions.

Q. 12.

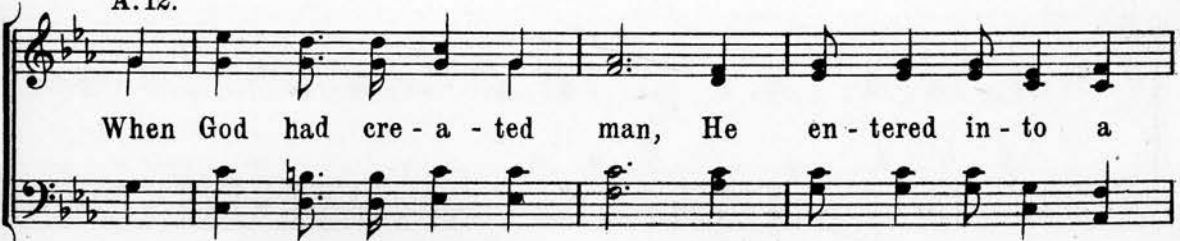


What spe - cial act of prov - i - dence, did God ex - er - cise towards



man, in the es - tate where - in he was cre - a - ted?

A. 12.



When God had cre - a - ted man, He en - tered in - to a



*Ladies Voices*

cov - e - nant of life with him, up - on con - di - tion of per - fect o -

*Full Choir*

be - dience, up - on con - di - tion of per - fect o - be - dience; for -

bid - ding him to eat of the tree of the know - ledge of good and -

## INST.

Q. 13.

e - vil up - on pain of death. Did

our first par - ents con - tin - ue in the es - tate where - in they were cre - a - ted?

A 13

Our first par - ents, be - ing left to the free - dom of their own will,

fell from the es - tate where-in they were cre - a - ted, by sinning a - gainst

Q. 14.

God, by sin - ning a - gainst God. What is sin? What is sin?—

A. 14.

Sin is an - y want of con - form - i - ty un - to, or trans -

TENORS BASS

INST.

gres - sion of, the law of God.

Q. 15.  
*Ladies' Voices only*

What was the sin where - by our first par - ents fell from the es -

A. 15.  
*Full Choir*

tate where-in they were cre - a - ted? The sin where - by our first

par-ents fell from the es - tate where-in they were cre - a - ted,

was their eat-ing the for-bid-den fruit.

## Q. 16

Did all man-kind fall in A-dam's first trans-

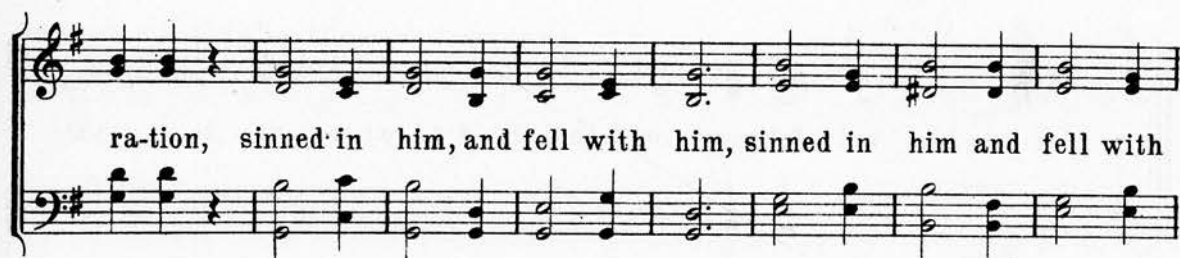
## INST.

## A. 16.

gres-sion? The cov-e-nant be-ing made with

A-dam, not on - ly for him-self, but for his - pos-ter - i-ty, all man

kind, all man kind, de-scend-ing from him by or-di-na-ry gen-e-



ra-tion, sinned in him, and fell with him, sinned in him and fell with



him, in his first trans-gres-sion.

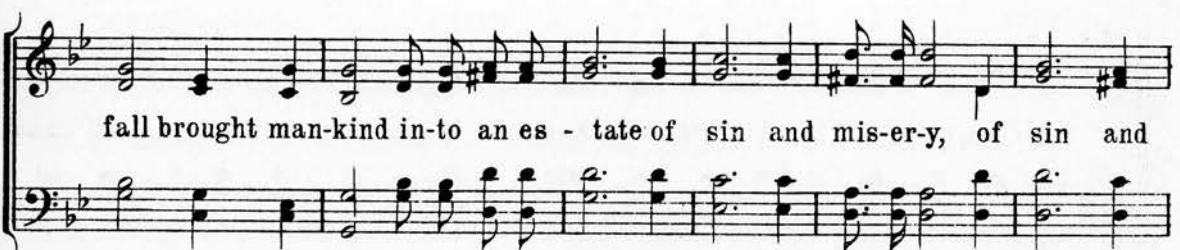


Q. 17. DUET

A. 17. *Full Choir*



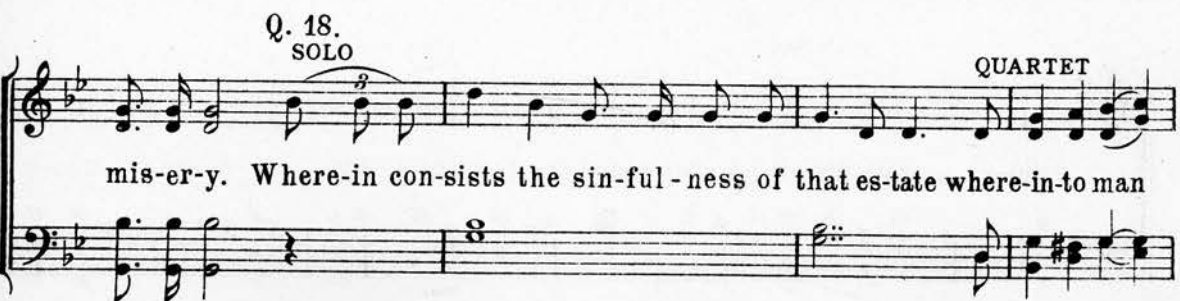
In-to what es-tate did the fall bring man-kind? The



fall brought man-kind in-to an es-tate of sin and mis-er-y, of sin and

Q. 18. SOLO

QUARTET



mis-er-y. Where-in con-sists the sin-ful-ness of that es-tate where-in-to man



## A. 18.

*Full Choir*

fell? The sin - ful-ness of that es - tate where - in - to man

fell, con - sists in the guilt of A - dam's first sin, the

want of o - rig - i - nal right - eous - ness, and the cor - rupt - ion of his whole

na - ture, which is com - mon - ly called o - rig - i - nal sin, which is

DUET

com - mon - ly called o - rig - i - nal sin, to - geth - er with all ac - tu - al trans -

*Full Choir* *INST.*

gres - sions which pro - ceed from it.

## Q. 19.

DUET

QUARTET

What is the mis-er-y of that es - tate where - in - to man fell?

## A. 19.

Full Choir

All man-kind, by their fall, lost com-mun-ion with God, are un-der His

Ladies Voices only

Full Choir

wrath and curse, and so made li-a-ble, and so — made li - a-ble to all the

mis-er-ies of this life, to death it-self and to the pains of hell,

for - ev - er, for - ev - er.

## Q. 20.

Ladies Voices

Full Choir

Did God leave all man-kind, Did God leave all man-kind to per-ish, to

(a) Starting with the word "self" through the word "hell" the Altos may sing in unison with the Sopranos, and Tenors may sing the alto part as written.

per - ish in the es - tate of sin and mis - er - y, in the es -

A. 20.

tate of sin and mis - er - y?— God hav - ing out of His

mere good pleas - ure, from all · e - ter - ni - ty, e - lec - ted some to

ev - er - last - ing life, e - lec - ted some to ev - er - last - ing life, did

en - ter in - to a cov - e - nant of grace, to de - liv - er them, to de -

liv - er them from the es - tate of sin and mis - er - y, and to

bring them in-to an es - tate — of sal - va - tion, by a Re-

deem - er, by a Re - deem - er,  
sal - va - tion by a Re - deem - er.  
Re-deem-er, Re-deem-er,

Q. 21.

INST.

DUET

Who, Who, Who, Who is the Re-deem-er of

A. 21.

Full Choir

God's e - lect? The on - ly Re-deem-er of God's e - lect is the

Lord Je - sus Christ, the Lord Je - sus Christ, who, be - ing the e - ter - nal

Son of God, be - came — man, be - came man, be - came man, so



was, and con-tin-u-eth, so was, and con-tin-u-eth, so was, and con-tin - u -

*rit.* *Ladies Voices or Solo* *Men's*

eth to be, God and man, in two dis-tinct na-tures, in

*Voices or Solo* *TENORS* *Choir*

two dis-tinct na-tures, for - ev - er, one per-son for-ev - er, for -

ev - er, one per-son for-ev-er, for - ev - er, one per-son for-ev-er, for -

ev - er, one per-son for-ev-er, and one, and one per-son, and

and one per-son, and

one and one per-son, and one, and one per-son for -

and one per-son, and one

one per-son for-ev-er, one

ev - er, for - ev - er, one per-son for-ev-er, for -

one per-son for-ev-er, one

per-son for-ev-er,

ev - er, one per-son for-ev-er, for - ev-er, for-ev-er,

per-son for-ev-er,

*rit.* *Q. 22.*

for-ev - er. How did Christ, be-ing the Son of God, be -

A. 22.

come man? Christ, the Son of God, be - came — man by tak-ing to Him-

self a true bod - y and a rea-son-a-ble soul, a rea-son-a-ble

INST.

soul, by tak-ing a true bod - y and a rea-son-a-ble soul,

be-ing con-ceiv-ed by\_ the pow-er, be-ing con-ceiv-ed by\_ the

pow-er, be-ing con - ceiv - é d by\_ the pow-er of the Ho - ly

INST.

Ghost, in the womb of the Vir-gin Ma-ry, in the

INST.

womb of the Vir-gin Ma - ry, and born of her, yet with-out sin. *pp*

Q. 23.  
TENOR SOLO

What of - fi-ces doth Christ ex-e-cute as our Re -

Christ, deem-er? Christ as our Re-deem-er, Christ as our Re-deem-er,  
as our Re-deem-er, as our Re-deem-er,

INST.

*see song*

Christ, as our Re - deem - er?

A. 23.

Christ, as our Re-deem - er, ex - e - cut - eth the

ACC.

of - fi - ces of a pro - phet, of a priest, and of a



king, \_\_\_\_\_ both in the es -

The first system of the musical score. It includes a vocal melody with a long note for 'king,' followed by a rest and then the words 'both in the es -'. The piano accompaniment consists of a steady eighth-note pattern in the left hand and a more complex melody in the right hand. There are first and second endings marked with '1' and '2'.

tate, both in the es - tate of hu -

The second system of the musical score. The vocal melody continues with 'tate, both in the es - tate of hu -'. The piano accompaniment continues with the same eighth-note pattern in the left hand and a complex melody in the right hand.

mil - i - a - tion and ex - al - ta - - tion.

The third system of the musical score. The vocal melody concludes with 'mil - i - a - tion and ex - al - ta - - tion.' The piano accompaniment continues with the same eighth-note pattern in the left hand and a complex melody in the right hand.

Q. 24.  
TENOR SOLO

How doth Christ ex- e-cute the of-fice of a pro-phet?

This block contains the musical notation for a Tenor Solo. It features a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a whole rest, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

A. 24.  
Full Choir

Christ ex- e - cut - eth the of - fice of a pro-phet, in re - veal - ing to

This block contains the musical notation for a Full Choir. It features a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

us, re-veal - ing to us, re-veal - ing to us by

This block contains the musical notation for a Full Choir. It features a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

This block contains the piano accompaniment for the Full Choir. It features a grand staff with a treble and bass clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern in the bass and a series of chords in the treble.

His word and Spir-it, by His word and Spir-it, by His word and

This block contains the musical notation for a Full Choir. It features a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note, followed by a series of eighth and quarter notes. The lyrics are written below the staff.

This block contains the piano accompaniment for the Full Choir. It features a grand staff with a treble and bass clef and a key signature of one sharp (F#). The accompaniment consists of a steady eighth-note pattern in the bass and a series of chords in the treble.

Spir-it, by His word and Spir-it, the will — of God, — the

This system contains the first two staves of the hymn. The vocal melody is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp. The lyrics are written below the vocal staff.

will — of God. — by

This system contains the next two staves of the hymn. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the two staves below. The lyrics are written below the vocal staff.

His word and Spir-it, by His word and Spir-it, by His word and

This system contains the final two staves of the hymn. The vocal melody continues on the treble clef staff. The piano accompaniment continues on the two staves below. The lyrics are written below the vocal staff.

Spir - it, by His word and Spir - it, the will — of God — for

our — sal - va - tion, the will — of God — for our — sal -

va - tion, sal - va - tion, sal - va - tion, sal - va - tion, sal - va - tion,



for our sal - va - tion.

Q. 25.

TENOR SOLO

A. 25.

Full Choir

How doth Christ ex-e-cute the of-fice of a priest? Christ ex-e - cut-eth the

of-fice of a priest in His once of-fering up, His once of-fering up,

up, His once of-fering up, His once of-fering up of Him - up,

self a sac - ri - fice to sat - is - fy di - vine jus - tice, and

re-con-cile us to God, and in mak-ing con-tin-u-al in-ter-ces-sion,

and in mak-ing con-tin-u-al in-ter-ces-sion, in mak-ing con -

tin-u-al in-ter-ces-sion for us, — in mak-ing con -

ACC.

tin-u-al in-ter-ces-sion for us, — in mak-ing con -

tin-u - al in-ter - ces - sion for us.

This system contains two staves. The top staff is a vocal line in G major (one sharp) with lyrics 'tin-u - al in-ter - ces - sion for us.' The bottom staff is a piano accompaniment with chords and moving lines in both hands.

INST. Q. 26. TENOR SOLO

How doth Christ ex-e-cute the of-fice of a king?

This system features a Tenor Solo. The top staff has the vocal line with lyrics 'How doth Christ ex-e-cute the of-fice of a king?'. The bottom staff is the piano accompaniment. The key signature remains G major.

A. 26. Full Choir

Christ ex-e - cut - eth the of-fice of a king, in sub-

This system features a Full Choir. The top staff has the vocal line with lyrics 'Christ ex-e - cut - eth the of-fice of a king, in sub-'. The bottom staff is the piano accompaniment. The key signature remains G major.

*sempre staccato*

ACC.

This system features a piano accompaniment. The top staff has chords and moving lines in both hands. The bottom staff is a bass line. The key signature remains G major. The instruction 'sempre staccato' is written above the top staff, and 'ACC.' is written below the bottom staff.



du-ing us to Him-self, in ru!-ing and de-fend-ing us, and in res-

train-ing and con-quer-ing all His and our en-e-mies, re-strain-ing and

con-quer-ing all our en-e-mies.



SOPR. SOLO

Where-in did Christ's hu-mil-i - a-tion con-sist? Where-in did Christ's hu-mil-i -

A. 27.

Full Choir

a-tion con - sist? Christ's hu-mil-i - a-tion con - sist-ed in His be - ing

born, and that in a low con - di-tion, made un - der the law, — un-der-

go - ing the mis-'ries of this life, un - der - go - ing the mis-'ries

of this life, the wrath of God, and the cur-sed death of the

*molto rit.*

cross; in be-ing bur - ied, in be-ing bur - ied, in be-ing bur -

and con-

ied and con-tin-u-ing un-der the pow'r of death, \_\_\_\_\_  
and con-tin-u-ing un-der the pow'r of

tin-u-ing un-der the pow'r of death of \_\_\_\_\_  
of con-tin-u-ing un-der the pow'r of  
death, \_\_\_\_\_

death,  
death, un-der the pow'r of death for a time of death for a time.

INST.

Q. 28.  
Full Choir  
Where-in con-sist-eth Christ's ex-al-ta-tion, Christ's

A. 28.  
ex-al-ta-tion? Christ's ex-al-ta-tion. con-sist-eth in His

ris-ing a-gain from the dead — on the third day, in as -

*Ladies Voices* *Full Choir*

cend-ing up in-to heav-en, in sit-ting at the right hand of God the Fa-ther, in as -

cend-ing up in-to heav-en, in sit-ting at the right hand of

God, and in com-ing to judge the world — at the last

INST.

day.

Q. 29. *DUET or all Ladies Voices*

How are we made par-tak-ers of the re -

A. 29.  
Full Choir

demp-tion pur-chased by Christ? We are made par - tak-ers of the re -

demp-tion pur-chased by Christ, by the ef - fect-ual ap - pli - ca - tion of

Q. 30.  
DUET or Ladies Voices

it to us by His Ho-ly Spir - it. How doth His Spir - it ap -

A. 30.  
Full Choir

ply to us the re - demp-tion pur-chased by Christ? The Spir - it ap -

pli - eth to us the re - demp-tion pur-chased by Christ by

working faith in us, and there-by u - nit-ing us, and there-by u -



nit-ing us to Christ in our ef-fect-u-al call-ing.

Q. 31.

DUET or Ladies Voices

A. 31.

Full Choir

What is ef-fect-u-al call-ing? What is ef-fect-u-al call-ing? Ef-

fect-u-al call-ing is the work of God's Spir-it, where-by, con-vinc-ing

us of our sin and mis-er-y, en-light-ning our minds in the know-ledge of

Christ, and re-new-ing our wills, He doth per-suade and en-a-ble us to em-

brace Je-sus Christ, free-ly of-fered, free-ly of-fered to us in the

INST.

Gos-pel.

Q. 32.

TENOR AND SOPR. DUET

QUARTET

What ben-e-fits do they that are ef-fect-u-al-ly call - ed par -

INST.

A. 32.

Full Choir

take of in this life? They that are ef -

fect - u - al - ly called do in this life par - take of

jus-ti-fi-ca-tion, a - dop - tion and sanc-ti-fi-ca - tion and the

sev'-ral ben-e - fits \_\_\_\_\_ which in \_\_\_\_\_ this life, and the

sev'ral ben-e - fits which in this life, which in — this

*All Voices*

life, do eith - er ac - com - pa - ny or flow — from them, do

ACC.

eith - er ac - com - pa - ny or flow — from them.

INST.

Q. 33.

What is jus-ti-fi-ca-tion? What is jus-ti-fi-

A. 33.

ca-tion? Jus-ti-fi-ca-tion is an act of God's free grace, where -

in He pardon-eth all our sins, and ac-cept-eth us as right-eous in His

sight, on-ly, on-ly for the right-eous-ness of Christ, im-pu-ted to

INST.

us, and re-ceived by faith a-lone.

Q. 34.

DUET or Ladies Voices

A. 34.

Full Choir

What is a-dop-tion? What is a-dop-tion? A-dop-tion is an act of God's free



grace where-by we are re-ceived in-to the num-ber, and have a right to

all the priv-i-leg-es, of the sons of God, INST. of the

sons of God. INST. What is sanc-ti-fi-ca-tion?

What is sanc-ti-fi-ca-tion? Sanc-ti-fi-ca-tion is the work of God's free

grace, where-by we are re-newed, where-by we are re-newed in the

*pp rall.* whole man after the im-age of God *pp* after the im-age of God, the *a tempo ff*

im-age of God, and are en-a-bled more and more to die, and are en-

a-bled more and more to die un-to sin, un-to sin, — and live un-to

right-eous-ness, and live, — and live — un-to right-eous-ness.

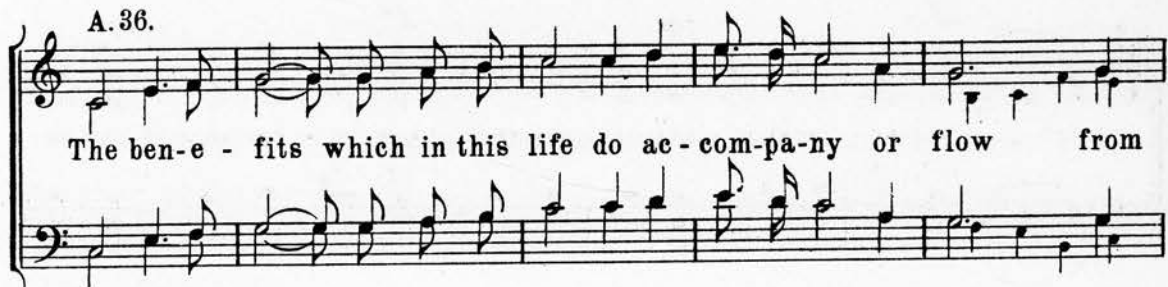
INST.

Q. 36.

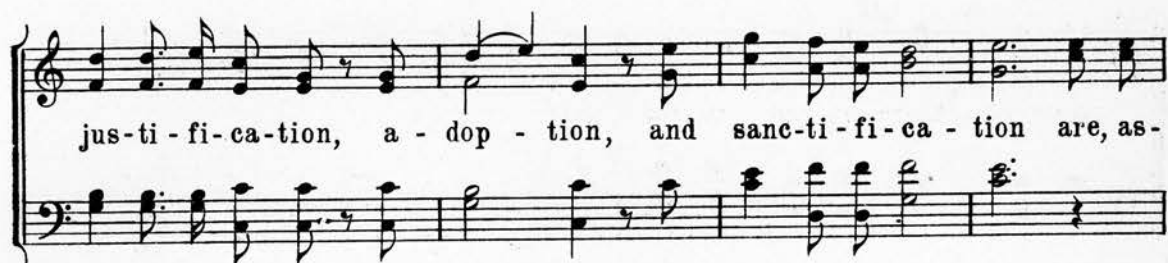
What are the ben-e-fits which in this life do ac-com-pa-ny or flow from

jus-ti-fi-ca-tion, a-dop-tion, and sanc-ti-fi-ca-tion?

## A. 36.



The ben-e - fits which in this life do ac - com - pa - ny or flow from



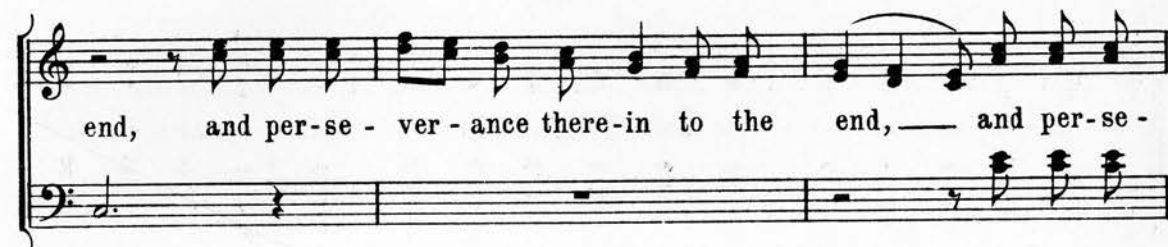
jus - ti - fi - ca - tion, a - dop - tion, and sanc - ti - fi - ca - tion are, as -



sur - ance of God's love, are as - sur - ance of God's love, peace of con - science,



joy in the Ho - ly Ghost, in - crease of grace and per - se - ver - ance there - in to the



end, and per - se - ver - ance there - in to the end, — and per - se -



ver - ance there - in to the end, — and per - se - ver - ance there - in to the

*ff* *mp* *ff* *pp*

end, — per-se - ver-ance, per-se - ver-ance, per-se - ver-ance, per-se -

*rit.* *ff* INST.

ver-ance there - in un - to the end.

Q. 37.

What ben-e - fits do be - liev - ers re-ceive from Christ at — death?

A. 37.

The souls of be-liev-ers are at their death made per-fect in ho - li

ness, — and do im - me-diate-ly pass in - to glo - ry, and do im -

me-diate-ly pass in - to glo - ry and their bod-ies be-ing still u -



nit-ed to Christ, and their bod-ies be-ing still u - nit-ed to Christ do\_

*molto rit.*

do rest, do rest, *pp* *Trumpet*

rest in their graves, do rest, do rest in their graves,

do rest, do rest

SOPR. (a)

till the res - ur - rec-tion, till the res - ur - rec-tion.

res - ur - rec-tion.

INST. *pp*

*rit.* Q. 38.

What ben-e - fits do be-liev-ers re -

*Start* A. 38.

ceive from Christ at the res-ur-rec - tion? At the res-ur-rec-tion be -

liev - ers, be-ing raised up in

ACC.

This system contains the first four measures of the piece. The vocal line (treble clef) begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The piano accompaniment (bass clef) features a continuous eighth-note pattern in the left hand and a half-note pattern in the right hand. The key signature has two sharps (F# and C#).

glo - ry, be-ing raised up in glo - ry, shall be

This system contains measures 5 through 8. The vocal line continues with a half note D5, a quarter note E5, a quarter note F#5, and a half note G5. The piano accompaniment maintains the same rhythmic pattern. The key signature remains two sharps.

o - pen-ly ac - know-ledged, and ac - quitted in the day of

This system contains measures 9 through 12. The vocal line begins with a half note A4, followed by a quarter note B4, a quarter note C5, and a half note D5. The piano accompaniment continues with the established rhythmic pattern. The key signature remains two sharps.

judge-ment, and ac - quit - ted in the day of

The first system of music consists of a vocal line and piano accompaniment. The key signature is D major (two sharps). The vocal line is written in a single staff with a treble clef. The piano accompaniment is written in two staves, with a treble and bass clef. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

judge-ment, ac - quit - ted in the day of

The second system continues the vocal line and piano accompaniment. The vocal line has a slight melodic rise. The piano accompaniment maintains the same rhythmic pattern.

judge - ment ac - quit - ted —

The third system concludes the phrase. The vocal line ends with a long note on the word "quit". The piano accompaniment continues with the same rhythmic pattern.

in the day of judge - - ment, \_\_\_\_\_ and

made ✓ per-fect-ly bless - ed \_\_\_\_\_  
in the full en-joy - ing of

\_\_\_\_\_ to all e - ter - ni - ty, to all e - ter - ni -  
God



*ff* *rit.* *a tempo*

ty, to all e - ter - ni - ty, to all e - ter - ni - ty, — and

made — per - fect - ly bless - ed in the full en - joy - ing of

God to all — e - ter - ni - ty, to all — e -

*rit.*

ter-ni-ty, to all — e-ter-ni-ty, e-ter-ni-ty,  
at the res-ur-

be-liev-ers be-ing raised up in  
rec-tion,

glo-ry, be-ing raised up in glo-ry, shall be

o - pen-ly ac - know - ledged, —  
and ac - quit - ted in the day of

The first system of the musical score is in D major (two sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords.

— and — made — perfect-ly bless-ed in the full — en-joy-ing of  
judgement,

The second system continues the melody. The vocal line has a half note D5, followed by quarter notes C5, B4, and A4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern, featuring chords and single notes.

God to all — e - ter - ni - ty, to all — e - ter - ni - ty, to

The third system concludes the phrase. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment continues with the same rhythmic pattern, featuring chords and single notes.

all — e - ter-ni-ty, e - ter-ni - ty, to all e-ter-ni-ty, to all e -

The first system of the musical score is in D major (two sharps). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note 'all', followed by a quarter rest, then eighth notes for 'e - ter-ni-ty, e - ter-ni - ty,'. After a quarter rest, it continues with eighth notes for 'to all e-ter-ni-ty, to all e -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

ter-ni-ty, to all e - ter-ni-ty, to all e - ter-ni-ty,

The second system continues the vocal and piano parts. The vocal line has eighth notes for 'ter-ni-ty,' followed by a quarter rest, then eighth notes for 'to all e - ter-ni-ty, to all e - ter-ni-ty,'. The piano accompaniment continues with its eighth-note bass line and chords.

to all e - ter-ni - ty.

The third system concludes the phrase. The vocal line has a quarter rest followed by a half note 'to', then a quarter rest, then eighth notes for 'all e - ter-ni - ty.' The piano accompaniment continues with its eighth-note bass line and chords, ending with a final chord.